

The Role of Stakeholder in Fostering Traditional Art Awareness (A Case Study of Sundanese Local Song 'Cianjuran' Artist Training in Sumedang Regency West Java, Indonesia)

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Abstract

This paper examines the process of seeding or training of Sundanese Song Cianjuran by artists in Sumedang regency that is conducted by a stakeholder of Sundanese traditional arts. The study was conducted using descriptive analytic methods, and data collection was done through observation and interviews. Results from the study explained that stakeholder participation was vital and influential towards the existence of Sundanese Song Cianjuran, especially in growing cultural awareness and in generating candidates for local traditional artists.

Keywords: stakeholder; awareness; art; traditional; Sundanese song Cianjuran

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INTRODUCTION

In the recent era, children and teenagers tend by all means to prefer popular art rather than other genres. Their concern towards traditional or local art seems to be slowly forgotten as popular art has penetrated to all parts of their life in many ways. Research conducted by Purnamasari, Suntoro, and Nurmalisa (2013, p.12) shows that interest of teenagers towards traditional art depends closely to globalization that has changed one's paradigm, spirit and lifestyle had by teenagers. As a result, it is considerably challenging to find children or teenagers who are able to become a good and reliable appreciator towards traditional art who, at the same time, possesses considerably insightful knowledge about the traditional art itself. In fact, in university level itself, finding a

traditional art appreciator is considerably harder.

Observation conducted by researchers at Indonesia University of Education Sumedang Campus, for example, found that traditional music, dance, and drama performance received less attention and appreciation from students. On the other hand, popular arts like band always received more attention. Students from inside and outside campus always gathered together to appreciate this type of performance. Therefore, it shows that students in general give less or no attention and appreciation to the continuance of traditional art.

In West Java, the lack of public awareness towards local art and culture had led to the extinction of hundred traditional arts. Kurnia, et al. (2013) stated in current time, 500 types of Sundanese art had al-

ready extinct. Furthermore, he added, there 40 types of art are in the state of early agony, 25 types are in extreme agony, and 15 others are alive (Pikiran Rakyat Online, 2013). The reasons behind the extinction are varied, among them is because Sundanese has lost their traditional art enthusiasts which results in the heredity discontinuation in traditional art preservation. Preserving the traditional art, however, is not only the role of an individual. Therefore, a stakeholder is viewed as a central figure in the process of traditional art regeneration. It is the role of stakeholder to observe and anticipate failure in traditional art regeneration.

Stakeholder here may refer to several parties, like, individual, group, or any person either male or female who has an interest, involve, or is influenced (either in a positive or negative way) by developmental activity or event (Hetifah, 2003, p. 3; Tutik, Noor, & Hayat, 2014, p.825). In other words, stakeholder as a term here is not limited to certain individual, but more to various parties that are able to act as it receives forces by certain willingness or purpose in increasing developmental programs, including development in the field of art and culture. Thus, stakeholder can be in a form of state (country or government), private sector (private or entrepreneur) and society (Hetifah, 2003, p. 3; Noor & Hayat, 2014, pp. 825-826).

Various parties classified as stakeholder, specifically one in the field of art and culture, basically have already existed in governmental or societal structures. They are well known as tourism department, education department, arts council, culture council either from government or private institution. However, the role of its parts in preserving traditional art is considered as doubtful for the term 'role' is a dynamic aspect of status only if it has been fulfilled by a person in the position in accordance with the rights and obligations attached to it (Soekanto, 2002, p. 243; Mahmud, Haryono, and Anggraeni, 2015, pp. 20-72). It means that stakeholder in this case has obviously had the position, how-

ever, the implementation of its position is still considered static or, in other words, has not given much influence towards certain developmental programs, especially the program related to art and culture in West Java. It has then resulted in the extinction of hundred West Java traditional arts. In the end, the problem of the role and position, here are becoming one source of problems in the process of traditional art inheritance as well as local culture awareness.

Nugroho, Zahur, and Suryadi (2014, pp. 16-17) formulates that the role of stakeholder can be categorized into four aspects: 1) policy creator, or parties that determine or decide policy; 2) coordinator, or parties that accommodate various needs or interests; 3) facilitator, or parties that facilitate or fulfil the needs of targeted groups; 4) implementer, or parties that implement policy; and 5) accelerator, or parties that wait for policy acceleration through government policy. Thus, the role of stakeholder in preserving traditional art can be analyzed through these four aspects.

In Sumedang Regency West Java, hope and new atmosphere of establishing cultural and local art awareness in recent years is shown by the existence of stakeholder that had been loyally caring about the continuation of traditional art's existence. The stakeholder here is not from the government representation, but an individual whose concern towards society and traditional art is claimed as more than the government's. The name of individual stakeholder here is Noerony Hidayat Soeriadikoesoemah, a doctor, the founder of Pakuwon Hospital Sumedang and Gentra Pakuwon Art Center, who recently serves as Director of Pakuwon foundation, after finishing his duty as Director of Sumedang Regency Public Hospital as well as Director of Al-Ikhsan Hospital Bandung.

One of the art type prioritized by Noerony to be preserved is *Tembang* or Sundanese Local Song Cianjuran. According to Wiradiredja (2012, p. 283), Sundanese Local Song Cianjuran is a Sundanese vocal art which employs a set of music accom-

paniment, including: *kacapi indung*, *kacapi rincik*, *suling*, and/ or *rebab*. In other words, as a vocal-instrumental art, Sundanese local song Cianjuran consists of two elements. The first is a vocal (song) sang by a singer (man and woman) and instrumental (music sound) played by a set of music accompaniment, consists of *kacapi* (*kacapi indung* and *kacapi rincik*) and *suling* or *rebab* (Hermawan, 2014, p.26). Sundanese local song Cianjuran is a classical art that is popular in the realm of *menak*, was only enjoyed by *menak*, and was only developed among nobles. Even though local song Cianjuran has been enjoyed by various circles in recent era, however, the exclusive side of local song Cianjuran is still performed in high sense of ethics and aesthetics. It is still bounded closely to certain norms as well and keep preserving this way by the society. This exclusivity is then considered as one of the factor affecting the reason behind dr. Noerony's decision in choosing local song Cianjuran as his best concern since Noerony is coming from the nobles himself.

The effort of Noerony in reviving the traditional art has been widely well known by people, especially other Sundanese local song Cianjuran artists from other regions. As a famous Indonesian proverb says *ada gula ada semut* or when there is sugar there is an ant, people will be interested in going to a place where prosperity is a definite outcome. In line with the proverb, Noerony is the 'sugar' in the world of Sundanese local song Cianjuran. Noerony is considered to be able to give facilitation to other artists and future artists in rehearsing and performing the art.

From the background of the study explained before, thus, this study is aimed at digging forms of role of Noerony as well as its impact towards the society's awareness towards efforts to preserve traditional arts. In its actual realization, indeed, art can stay alive and develop fast because of the real support given by stakeholder. In order to give clear limitation of the study, research question then focuses on two basic problems: 1) How is the role of stakeholder

in embedding awareness of traditional arts in Sumedang regency? 2) How is the result of stakeholder's role in embedding awareness of traditional arts in Sumedang regency?

METHOD

This study implements case study as the research design as well as an analytic description as the method of study. Descriptive method is employed in creating systematic, factual, and accurate description and illustration about facts, natures, and relationship between investigated phenomena (Nazir, 2005, p. 54). In this research, the investigated facts and phenomena is related to the role of stakeholder in preserving Sundanese local art Cianjuran. In general, the implementation of this research refers to research method by Rohidi (2011).

Location

This study is conducted in Sumedang Regency, West Java. There two main sites in this study which are the residence of Noerony known as *Lingkung Seni Gentra Pakuwon* in Sumedang West Java and radio channel eRKS 106,1 MHz FM.

Data Collection

Data analysis is conducted by implementing flow chart as one type of qualitative analysis model by Miles and Huberman (1994). According to this model, data analysis is conducted through several stages, there are: data reduction, data presentation, and verification (Rohidi, 2007). In analyzing the data, data resulted from observation and interview are analyzed, interpreted, and compared with relevant theories.

RESULT AND DISCUSSION

Forms of Stakeholder Participation in Cultivating Traditional Art Awareness

In doing the role of stakeholder in Sundanese traditional art, there are several stages done by Noerony, as follows:

The Stage of Socialization and Recruitment

In this stage, Noerony and his wife is doing socialization of society from various districts in Sumedang Regency related to the activity of training for future artists of Sundanese local song Cianjuran. This activity is usually done in the middle of health counseling for society in Sumedang regency. Noerony is able to do it this way since his role as the chair of NGO namely Sumedang Sehat Sejahtera allows him to do so. One strategy used by him to attract people's interest in local art is by asking the audience to sing together. By doing this activity, potential candidates for future artists will be seen. According to interview with the wife of Noerony, Hj. Ongki Ani Kendran, people sometimes also directly come to their residence to register themselves as candidates for future Sundanese local art artists as they hear from people that there is a routine rehearsal in the residence (Interview, 13 February 2016). Thus, socialization strategy here is done through two main activities, diffusion and dissemination. Diffusion is when information exchange between several individuals happens either in convergent or divergent way spontaneously. Meanwhile, dissemination happens through planned, directed, and manageable spreading process (Rusdiana, 2014). Through those both ways, numbers of traditional art enthusiast are growing from time to time.

Further about recruiting future artists, people who have been recruited to be trained are called as "*Bintang Ipuhan*" by Noerony. *Ipuhan* comes from the Sundanese language means training or 'seeding'. Interview with dr. Noerony on 13 February 2016 found that the doctor prefers to choose young candidates for the sake of further development of the artists and their considerably longer time to spread and cultivate the art.

In the study of cultural inheritance, this is what so called by Berry, John. W, et al. (1990, p. 33) as sloping inheritance. Sloping inheritance means the successor of a certain culture learn the culture itself from

outside adults or institutions. In this case, the scheme of inheritance happens inside their own culture, however, the inheriting process is not directly given from parents to children (biological inheritance), but from an adult to another adult. The expected result is for the successor to have the same behavior and value as the ancestor outside their own biologic family's value and behavior. The process of choosing candidates by stakeholder itself has reflected the use of educational concept of stakeholder, as mentioned by Langeveld and Sadulloh (2007, p. 33) that education in specific definition is a guidance given by an adult to less adult students to achieve maturity. Here, the stakeholder expects the art learners to absorb knowledge and skill as much as they can. Thus, in the future, the candidates will be able to transform from a trainee to be a great artist in a broader scope generally and inside their own cultural environment specifically.

The Stage of Training

The purpose of training stage is to give the trainee deep training about techniques of singing, mastery and control for every situation and condition that they may face on stage (Rudy, 2008, p. 31). At this stage, Noerony holds routine training activity by presenting senior vocal coach along with the music players. In 2015, senior vocal coaches invited to the training were Enah Sukaenah from Sumedang, Iwan Mulyana from Bandung, and Rukruk Rukmana from Bandung. Meanwhile, in 2016, the coaches are Ujang Supriatna and Ade Gangan Gumilar from Sumedang. Variety of coaches are presented by stakeholder in order to bring enrichment in the field of vocal technique or ornamentation for the trainee. The training, further, is divided into two categories based on the ability level of the trainee.

The first category belongs to beginner level that is held every day on Friday evening at 4 p.m. to 6 p.m. or 6 p.m. to 9 p.m. In the training, all trainees are gathered regardless of skill level they master. Meanwhile, in the second category is the training

for the mastered trainee that is held every Saturday evening at 4 p.m. to 6 p.m. The training is usually followed by an activity of singing for radio broadcasting. In this category, the mastered trainee is sharpening their ability and fixing the technique into a better one. Therefore, repeating becomes the method that is applied in this category. The method chosen during the training itself is generally implemented to achieve ability or skill from theory that has been learned by the trainee (Majid, 2013, p. 214).

The training system implemented during the process of inheritance in this context is identified and divided into two systems, the apprenticeship as well as the studio system. According to Soehardjo, (2005, p. 9), the apprenticeship is a system that the characteristic key is laid on the sincerity between trainer and trainee to give and take. In this training center, the sincerity is seen from the role of stakeholder that is, in fact, bringing both trainer and trainee through moral and material support.

On the other hand, the studio system is a training system in which development does not happen because of the trainer, but because of interaction that occurs during the training activity at the studio (Soehardjo, 2005, p. 17). Since the number of trainees is considerably numerous, therefore, interaction between trainees become one alternative strategy to develop each other ability as well as master the materials given by the trainer. Further, according to Soehardjo (2005, p. 10), regardless the system, the process of art inheritance is not merely a physical activity in transmitting the ability of doing art, but more to transmit philosophical values to the trainees.

The Stage of Performance

In this stage, Noerony publishes the singers in several ways. The first way is through radio broadcasting. The radio broadcasting is aired every Saturday at 6 p.m. to 9 p.m. in online radio eRKS 106,1 MHz Sumedang. In this radio broadcasting, the program not only airs about songs, but also presents interaction or

communication between performers and listeners through the phone line. Second, the publication is also done through television broadcasting. Television broadcasting is done offline through VCD recording. *Lingkung Seni Genta Pakuwon* as a traditional art group has already taped their video and packaged it into Video Compact Disk. The disk is then given to television broadcaster to be aired. Besides, the VCD recording can also be accessed in YouTube.



Figure 1. The Activity of Routine Training at Noerony's Residence

The art spreading through mass media has relatively vital and significant functions. According to Dominick in Rachelita and Ispandriarno (2014, p. 7), for local mass media, the function of cultural inheritance turns to be considerably essential considering that function of cultural value inheritance opens chances for individuals to adopt behaviors and values had by groups that are published in mass media. Therefore, society believes that the mass media is one of changer and influence that may bring new values and norms to the new generations.

Third, the publication is also done through holding a competition. Dr. Noerony has been in cooperation with local government officers of Sumedang regency in holding a competition of singing Sundanese local song *Cianjuran* and *Kawih Sunda Setatar Priangan* in 2015. For Noerony, this activity is basically considered as an event in which purpose is to establish and grow the mental readiness of the trainees. The mentality of an artist will be in-

deed grown and more established through stage performances or on stage experiences. Simanungkalit (2008, p.55) states that there are five events happened during on stage performance: 1) changing of facial expression, 2) changing of breathing, 3) changing of mood, 4) memory break down, and 5) nervous. Therefore, by giving chances for the trainees to perform on stage or *pasanggiri*, stakeholder expects them to be relaxed and get accustomed to the stage, so that the trainees can become professional artists in the future. Related to this phenomenon, Djohan (2003, p. 159) argues that an artist will become professional and relaxed on stage after they have performed for more or less 10,000 training hours during their life.



Figure 2. One of the Activity of Trainees, On Air for Sundanese Local Song Cianjuran Radio Broadcasting Program in Radio eRKS

Facility and Training Support

As evidence of Noerony's seriousness in preserving Sundanese culture, a set of facility to support the art training, such as: *gamelan*, *kecap*, sound system, etc. have been prepared by him. Facilities given by Noerony, at the same time, also attracts future artists to join since he does not charge the trainees for the training fee. Even, Noerony also gives satisfying and enough accommodation for trainees and the trainers. Accommodation here is dinner, snack, as well as transport fee for both the trainers and trainees. Further interview with Noerony found that he spent more or less 30 million rupiahs each month to support the

activity (Interview, 13 February 2016). In other words, all activities related to traditional art done by Noerony are non-profit oriented. All activities are done for the sake of Sundanese traditional art preservation.

As reported from YouTube on *Gentra Pakuwon* Sumedang channel, Noerony Hidayat Soeriadikoesoemah established the art center, namely *Lingkung Seni Genta Pakuwon* as a medium to preserve Sundanese art and culture, especially the Sumedang culture. Considering the expensive cost spent by Noerony, a leading figure of Sundanese local song, namely Enah Sukaenah argues that Noerony has given his best sacrifice for the preservation of Sundanese local art (Interview, 14 February 2016). The trainees themselves can learn the art in a considerably comfortable condition with complete set of facilities that may lead to their high motivation of learning. Basically, the availability of facilitation as well as accommodation from stakeholder here can be functioned as extrinsic motivation for trainees. In the theory of learning conception, motivation in learning art means that the art has to be able to push the trainees to do all activities of training to achieve the goal of training itself (Sagala, 2006, p. 104). Stakeholder, in this case, has given all motivation through his ability to provide all the training needs.

Results of Stakeholder's Role towards Society Awareness in Doing Traditional Art

Through cultural movement done by Noerony, it can be identified that numbers of young generation attracted to traditional art is increasing. In the beginning of 2016, *Lingkung Seni Genta Pakuwon* has already had around 30 enthusiasts or trainees. This is indeed a new breakthrough in the development of Sundanese local art where the informal education environment is able to bring in a considerable number of enthusiasts and to do continuous training for numbers of people for free by providing accommodation and facilitation at the same time. For future development, it is possible for *Gentra Pakuwon* to have more

trainees considering the strategy of mouth to mouth marketing about the existence of *Gentra Pakuwon* is still continuously done.

Furthermore, it is also possible that the activity here attracts other concerned parties, especially the party which is wanting to preserve or develop Sundanese local tradition. One example here is a request to become a sponsor of *passenger* activity. In other words, the stakeholder here is occupying attractiveness that may invite other parties or individuals to cooperate with various motivations. According to Vaughn in Kusumah, Rukmi, and Adianto (2014, p. 82), an individual is attracted to become a member of a certain group because of similar proximity, attitude, interest, and belief that is interdependent to achieve a certain purpose, like, positive mutual support, emotional support, and social identity. As for enthusiast who are attracted with *Lingkung Seni Gentra Pakuwon*, they are motivated by social identity since Sundanese Local Song Cianjuran is a classical art enjoyed by the nobles. Thus, people who are enrolling themselves in this community will feel the nuance of noble life while taking part in the group.

The training done by *Lingkung Seni Gentra Pakuwon* is not only focused on the vocal skill development, but also on trainees' character building development. Specifically, for the character building development, the approach is by giving direct advice, good behavior habituation, as well as art management transparency. Therefore, the training here has not only shaped the trainees character from the music perspective, but also to assist trainee during the process of softening one's feeling since one of music role is to form one's basic personality (Rahmawati, 2005, p. 85). All these expected outcomes are possible with supports from the stakeholder.

CONCLUSION

The conclusion of this study is divided into three major parts. First, the form of stakeholder's role in rising traditional awareness in Sumedang regency was done

in three stages: 1) the stage of socialization and recruitment; 2) the stage of performance (publication); and 3) the stage of on stage performance. Second, the role and participation of stakeholder had successfully brought numbers of youth to learn the Sundanese traditional art, especially Sundanese local song Cianjuran. Third, the presence of stakeholder who was able to give facilitation and accommodation to trainees and the trainers had been able to increase the development of traditional art preservation. Thus, the role of stakeholder is considerably vital and influential for the existence and preservation of traditional art, especially in growing cultural awareness and in producing future traditional artists.

In this case, Noerony and his family can be categorized as multi-role stakeholder. They act as a policy creator, coordinator or as a party that prepares all needs of the training, as well as a facilitator or a party that gives facilitation to the trainees. Vocal coaches and other trainers acted as implementing parties. Further, it was also found in this study that the accelerator aspect only received less attention from the stakeholder. It means that the existence of Sundanese local Song Cianjuran here did not depend on government policy. The existence of the training by Noerony, on the other hand, indirectly had shown critics to the government which was seen as a policy maker that had not implemented the policy themselves. Finally, Noerony is categorized as stakeholder that is referred as manage player or manage closely according to International Finance Corporation, that is an active stakeholder that has certain interest and high influence towards the development of a certain project or program.

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